

The University of North Carolina
at Greensboro

JACKSON LIBRARY



CA
no. 1366

UNIVERSITY ARCHIVES

THOMPSON, CAROL HARKEY. Studies in Painting. (1975)
Directed by: Andrew Martin. Pp. 2.

An exhibition of the paintings discussed in this thesis was presented at Weatherspoon Art Gallery of the University of North Carolina at Greensboro from January 18 through February 1, 1976.

Color slides representing the works exhibited are on file at Jackson Library of the University of North Carolina at Greensboro.

Andrew Martin

STUDIES IN PAINTING

by

Carol Harkey Thompson

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
1975

Approved by

Andrew Martin
Thesis Adviser

This thesis has been approved by the following committee
of the Faculty of the Graduate School at the University of North
Carolina at Greensboro.

Thesis
Adviser

Andrew Martin

Committee Members

Will F. Conner
Joan Gregory
Andrew Martin
Pete Grotter

Dec. 5, 1975
Date of Acceptance by Committee

I would like to express thanks and appreciation to Andrew Martin for his advice and direction. I also would like to thank my committee members, Dr. Joan Gregory, Peter Agostini, and Gilbert Carpenter for their support and guidance.

CATALOGUE

	TITLE	DIMENSIONS	MEDIUM
1.	Nude by a Window	14" x 16"	Oil
2.	Two Figures #1	10" x 10"	Oil
3.	Nude in the Studio	12" x 14"	Oil
4.	Two Figures #2	10" x 12"	Oil
5.	Two Figures #3	11" x 10"	Oil
6.	Four Figures	14-1/2" x 12-3/4"	Oil
7.	Fragment #1	5" x 8"	Oil
8.	Fragment #2	8" x 5"	Oil
9.	Fragment #3	8" x 5"	Oil
10.	Nude in a Draped Chair	8-3/4" x 11-1/2"	Oil
11.	Still Life by a Window	8" x 10-1/2"	Oil
12.	Prayer Plant and Onions	10-1/2" x 8"	Oil

This group of paintings deals with the tonal relationships of color. In painting the human figure or still life, I have sought to reproduce these relationships as they exist in nature. As I observed the subject matter, I endeavored to see changes in the value and intensity of colors as the light moved across the surface. By comparing one tonal area to the next immediate area, I was attempting to set up relationships of value which ultimately defined a form.

I have exaggerated the division of one tonal area from another. Edges meet, but do not necessarily blend. In this way, my images appear somewhat fragmented, but fall within the frame of realism.

These paintings are objective studies. They were not painted with any intentions to narrate or transmit emotion. The entire intent is one of having edges meet in the proper tonal relationships to create an illusion of space and light.

The paintings were begun from a central point on the canvas or paper. One value, usually the lightest, was determined. From that one, surrounding values and intensities were determined. From those decisions other tonal decisions were made, progressing outward. The painting was complete as each value relationship was stated. Very little reworking or over painting took place.

My palette consisted of cadmium red light, ultramarine blue, and cadmium-barium yellow medium for the most part. I also used

burnt sienna, burnt umber, and cadmium red deep. The oil studies are done on gessoed canvas or paper. I used a medium with the oils made of stand oil, damar varnish, turpentine, and cobalt drier.